

The Musical World.

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VOLTAIRE AS A MUSICIAN.*

(Concluded from page 815.)

We can easily fancy Voltaire, at these musical performances, with his eyes beaming, and his wit on the tip of his tongue. How many young "throats" sought his powerful consecration! How many already acknowledged musical celebrities made a point of carrying away from the patriarch's residence a sympathetic word or a flattering compliment! The pleasures of intellect must there have been combined with those of art, though it cannot be said that Voltaire's saloons possessed, like certain club-saloons memorable in history, a direct influence upon the grand problems of the period. Voltaire's real strength lies in his writings; they did more than twenty political saloons.

It is now the turn of the musicians. Maupertuis, the "dear flattener of our globe," went armed with his sistrum or his guitar, which accompanied him even to Lapland, to amuse the old man's solitude, and "exchange the compass of the geometrician for the lyre of Apollo." De Chabanon, a poet and a composer, took with his flageolet and his violin—on which he was a first-rate performer—all his musicological knowledge. If he received advice concerning his *Virginie* and his *Eponine* from the illustrious tragic author, he in his turn gave advice to him who wrote the words of *Pandore* concerning the plan and ordering of the pieces in it. It was evidently a professional musician who superintended the arrangement of the fine metaphysical monologue which preceded Rousseau's *Pygmalion*, and which, in our own time, has been so clumsily turned into a comic opera. Pandore, awakening into life, sings thus:—

Où suis-je? Et qu'est-ce que je voi?
Je n'ai jamais été; quel pouvoir m'a fait naître?
J'ai passé du néant à l'être,
Quels objets ravissants semblent nés avec moi?
(On entend une symphonie.)
Ces sons harmonieux enchantent mes oreilles;
Mes yeux sont éblouis de l'amas des merveilles
Que l'auteur de mes jours prodigue sur mes pas.
Ah! d'où vient qu'il ne paraît pas?
De moment en moment je pense et je m'éclaire.
Terre, qui me portez, vous n'êtes point ma mère;
Un Dieu sans donte est mon auteur.
Je le sens, il me parle, il respire en mon cœur.

De la Borde, the valet-de-chambre composer, changed, *horresco referens*, into the Orpheus of a day, arrived bearing the score he had reared upon the picturesque libretto of *Pandore*. In the eyes of Voltaire, *Pandore* was "without exception, more susceptible of hubbub than any other opera." After nearly the entire score, both vocal and instrumental, had been heard, the delight of "uncle and niece" reached the highest pitch. The poet "thought M. de la Borde would write such music as was to be expected from a first valet-de-chambre: little music redolent of courts and fashionable coteries; he had it performed, and heard things worthy of Rameau. His niece, Denis, is quite as astonished as himself, and her opinion is far more important than his, for she is an excellent musician." He sent this exaggerated account to a highly influential lady in Paris. He repeated it, four years later, to his "hero," the Marshal de Richelieu, again supporting his own views by the authoritative testimony of Mdme Denis: "What the deuce can make my hero imagine that I speak of the music of *Pandore* without having heard it. I heard three acts in my hermitage; Mdme Denis, who understands all about such things, was much pleased with it." This is not all. At a second visit, the amateur musician himself performed on the harpsichord several pieces of *Pandore* in a modified version, which Mdme Denis sanctioned by repeated eulogiums, and which the librettist pronounced "sweet and agreeable" in character. "If all the rest is as good as what I have heard," he added, "the work will have a very great success. The subject is not so hateful, after all, since love remains for the human race; besides, what matters the subject, provided the piece pleases?" An author's illusion, destined to fade away before the sad reality!

We now come to visits of a very different kind. De l'Ecluse, formerly a member of the Opéra-Comique, sings him, in inimitable style, the songs of the "Remouleur," of the "Fileuse," and of the "Postillon;" he plays for him the quarrel "Des Ecossaises avec

Vadé," in which, according to Voltaire, he was "truth itself." Voltaire, in his turn, imitated the "Remouleur" in a surprising manner. Once started, the witty old author went on with his satirical couplets with astonishing spirit. It was thus that he struck up his "Pompignade," or song about a festival given by Le Franc de Pompignan in his village, a song which, words and music, he had distributed *urbi et orbi*:—

Nous avons vu ce beau village
De Pompignan,
Et ce marquis brillant et sage,
Modeste et grand,
De ses vertus premier garant;
Et vive le roi et Simon Le Franc
Son favori,
Son favori. . . .

"The hymn is pleasing enough when sung with an accompaniment," he wrote to Damilaville. He returns to the same subject in another letter, "If Brother Thieriot does not know Béchamel's air, I will send it you with the music, for you must have the pleasure of singing:

"Vive le roi et Simon Le Franc."

Lastly he speaks of it with marked jubilation to d'Argental: "The accompaniment of the hymn to M. de Pompignan is very good, and the burden, with ten or twelve to take part in it, very pleasing to sing." They laughed, no doubt, at Ferney, till their sides ached. There was probably not less hilarity when Voltaire gave the lament, in fifty-seven couplets, on the love of Saint-Preux and Julie, the whole directed, as the reader will guess, against that "harsh romance" by Jean Jacques, *La Nouvelle Héloise*. The music selected for Voltaire's purpose in this case has—so M. de Cronsaz asserts—been preserved.

I must not forget to mention a celebrated artist of the Opera, Le Gros, who went to Ferney to initiate the devotees of music there in the official interpretation of *Iphigénie* and *Orphée*, which were attracting all Paris. We shall see further on (in the chapter headed "Gluckism") the important results of this amusing performance.

In the midst of his greatest solicitude about *Pandore*, Voltaire received a thoroughly unexpected visitor—Grétry, the future author of *Le Tableau Parlant*, who went to beg his sympathetic patronage. The young musician had taken care to pave the way by an agreeably turned letter. "I was presented to him, on the Sunday following, by his friend, Mdme Cramer," says Grétry in his *Mémoirs*: "How flattered I was at his gracious reception of me! I wanted to apologise for the liberty I had taken in writing to him. 'Do not mention it, I pray,' he said pressing my hand (or rather in reality my heart), 'I was delighted with your letter; I have frequently heard of you and was desirous of seeing you. You are a musician endowed with wit! That is too rare, sir, for me not to take the liveliest interest in you.'" Encouraged by his host's thoughtful kindness, Grétry played fragments of his own compositions. He continues his narrative thus: "He displayed, it is true, as well as Mdme Denis, his niece, great indulgence for the pieces I executed at Ferney, but a few isolated airs re-written from Favart's opera of *Isabelle et Gertrude* struck me as not entitled to excite the attention of such a man as Voltaire, or merit his encouragements." The fact is, therefore, graven in history. Voltaire and Mdme Denis received and applauded the Liège artist who subsequently immortalized himself by so many graceful and clever works. What generous and touching amiability! What a piece of good fortune, too, for the young musician, just entering on a career so thickly studded with dangers, and in which discouragement follows so rapidly on first illusions! Grétry returned several times to Ferney, the musical performances being probably repeated at every visit. Thanks to the refined taste and incomparable good sense with which he was gifted, Voltaire must have found between the fresh and sprightly melodist of nature and the harmonist, as flat as he was wearisome, of the ante-chamber, an almost impossible abyss. But the illusion he still entertained with regard to his darling *Pandore* softened down no doubt, at least for the moment, the too violent points of dissimilitude. "The little blond from Liège," as Voltaire was fond of calling him, possessed a heart. In exchange for the attentions shown him, he wrote an enthusiastic eulogy of the celebrated philosopher and his thoroughly princely residence. "The opulence of a great noble," he says, "may humiliate us and excite

* From *Voltaire Musicien*, by M. Edmund Vanderstraeten.

our envy, but that of a great man pleases our soul. Every one should think, 'It was by immense labour; it was in enlightening me, and in saving me, perhaps from despair, that he succeeded in making a fortune; he has, therefore, paid me for his wealth with something still more precious; why then should I envy it him?'" Grétry possessed not only genius but a noble soul.

Less fortunate than Grétry, the learned English musicographer, Burney, caught merely a passing glance of Ferney, though he had altered the plan of his journey to see it. He would have liked to talk art with the illustrious proprietor of the domain, but, at the last moment, his discreet timidity shrank from a visit which would have had to be paid *ex abrupto*. He had no letters of introduction, and a singular adventure which, a short time previously, had befallen some countrymen of his rendered him cautious. Having reached the threshold, he was enabled, by the help of an obliging servant, to penetrate surreptitiously into the house. He first saw the study, where the philosopher had just been writing. He passed thence into the library, ornamented with Voltaire's own bust, with that of his mother, and with that of his niece. Between the chapel and the house there was, says Burney, "the theatre, which he built some years ago, where he treated his friends with some of his own tragedies; it is now used as a receptacle for wood and lumber, there having been no play acted in it these four years." The instant Voltaire appeared in the courtyard, the son of Albion was all in a tremble. Impelled, however, by an irresistible power, he approached Voltaire. What especially fascinated him was the fire which beamed in the eyes of a mere spectre. A short conversation ensued, turning on England and the political disputes which had usurped the place of political quarrels, Voltaire made enquiries regarding new English poets, and Burney mentioned among others Mason and Gray. The philosopher showed the tourist his farms and manufactures. After this the two separated, Burney taking the initiative, "not wanting to rob the public of things so precious as the few remaining moments of this great and universal genius."

—o—

ORGAN RECITAL AT EDINBURGH.

Sir Herbert Oakeley's programme on the afternoon of December 18 was, it will be noticed, exceedingly appropriate. The earlier portion heralded the close of the year, while the sadness of the day itself was markedly shown by the performance of Mendelssohn's *Lieder* and by the professor's "Funeral March," which concluded the recital. To Sir Herbert the sad occasion of its performance must have had a peculiar interest, as, if we rightly remember, he was some years ago mentioned in connection with an appointment about to be made in the household of the deceased Princess. The march is a fine conception, and is admirably worked out, and was listened to with rapt attention by the large audience. A well-written analysis of the work, with introductory remarks, was distributed in the class-room. The recital was varied by a distinguished German amateur singing, with much taste, the *Creation* selection and the three *Lieder*. His fine voice and cultured style were especially effective in Sir Herbert's beautiful song and in Mendelssohn's "Partings," both pieces being enthusiastically encored. Excellent translations of the German words enhanced the value of the programme to the audience. Amongst those present were: Lady Elizabeth Dalrymple, Count Pückler, Sir Arthur and Lady Halkett, Sir Robert Christison, Professor Sir C. Wyville Thomson, Professors (or Mrs.) Balfour, Lorimer, Sellar, and Tait, Mrs and Miss Neaves, Rev. J. B. and Mrs Fletcher, Rev. C. E. Bowden, Rev. C. Smith, Rev. L. Evans, Dr and Mrs Bremner, Mrs and Miss Urquhart, Mrs and Miss Mitchell Innes, Mrs and Miss Bannerman, Miss Pitt Dundas, Mr Reginald Forbes, Mr and Mrs C. Guthrie, Mr Henry Chancellor, Mr George Andrew, Miss J. Farrell, Mr and Mrs James Boyd, Mr George Readman, Mr Davenport Adams, Miss Menzies, Mrs Kirkpatrick, Mrs Pearson, &c.

PROGRAMME.—Two Chorales—(a) Luther's Hymn for Advent; (b) Christmas Hymn ("Adeste Fideles"). (a) Recitative, "Behold a Virgin shall conceive;" Air and Chorus, "O Thou that tellest;" (b) Pastoral Symphony, *Messiah* (Handel). (a) Recitative, "And God said;" (b) Recitative, "The earth obeyed the word;" (c) Air, "Now heav'n in fullest glory shone," *Creation* (Haydn). Solo and Quartet, "Benedictus qui venit," *Requiem* (Mozart). Prelude. Pastorale,

for organ (G. Merkel). Liebeslied, "O du mein Mond" (H. S. Oakeley). Andante, Organ Sonata, No. 6; Lieder, (a) "Farewell," (b) "Partings" (Mendelssohn). Funeral March (H. S. Oakeley). "Pallida Mors sequo pulsat pede pauperum tabernas Regumque turres."

December 14th, 1861; December 14th, 1878.

The Love Pilgrimage;

OR, THE CRUSADER'S PRIZE.*

A Tradition with respect to the Mother of Thomas-a-Becket.

She might have been an Emir's bride,
Or in the Soldan's own serial,
With not one wish to her denied,
Made him, her love's true vassal,
quail.
If she disdainful chose to frown,
Or gloom the glory of her face,
But ask'd to share Solyman's crown
She coldly had declined the grace.
She had no heart to love, some said,
Then flash'd a fire from her dark
eyes [one dead,
Which might have spark'd with life
And bade him from the tomb arise.
Who held her heart? might no one tell?
Perhaps a stranger pass'd away—
A Giaour who cast on her a spell,
That did her love to him betray.
She seldom spoke, and oftentimes sigh'd,
And took no note of night or noon!
But when at length her father died,
She spoke and acted, oh full soon.
She took what she might take of gold,
Then 'neath her vest securely plac'd
Some part her gems, the rest she sold,
Like one who had much need of
haste.
To pass unnotic'd from the land
She don'd a pilgrim's robe; in fine,
Set out, brave heart, stout staff in
hand,
As bound for Mecca's holy shrine.
But from that road soon turned aside,
Where mountains rose, where seas
did flow;
She'd but one speech for ev'ry guide—
"To Gilbert—London, I would go."
Twould take her months that bourn
to gain, [night,
And many a day, long ere came
Her staff clung to could scarce sustain
Her wearied form from sinking
quite.
What terrors oft her steps waylaid
Of robbers, wild beasts, savage
men,
Her heart still brave when most afraid,
The danger 'scap'd, nigh fail'd her
then.
But Albion's white cliffs reach'd at
last,
Soon London's turrets came in view;
She wept to think all toils were past,
But none, ah! me, her Gilbert
knew.
Guilberts there were who plied a trade,
Some had fine cloths and silks to
mart,

* Copyright reserved.

EDMUND FALCONER.

FLORENCE.—The new three-act opera, *Il Violino del Diavolo*, by Signor Agostino Mercuri, was produced at the Teatro della Pergola on the 10th inst. Signora Forni, in her triple capacity of vocalist, actress, and violinist, was much applauded.

UNIVERSITY MUSICAL EXAM.

(From "Punch.")

The *Musical World*, our harmonious contemporary, under the head of "Pills for Candidates," gives Dr G. A. Macfarren's examination questions for the degree of Bachelor of Music, but does not mention Dr Arthur Sullivan's, who was up at Cambridge a fortnight ago on the same business, and to whose musical note-book we are, we believe, indebted for the following posers, which will be put to the aspirants for "musical honours":—

Q. 1. In the absence of any coin, counters, and a silver candlestick, how do you score a treble?

Q. 2. Explain, when you come to the twelfth bar, after stopping at eleven bars previously, the terms, "pint," and "counterpoint," as applied to Bass.

Q. 3. Write down the names of the places most convenient for running up a score. State any one place where we can safely mention your name.

Q. 4. Supposing the Candidate possessed of a good fiver, and a bad one, which would he look upon as "a passing note?"

Q. 5. Who was Box? Can more than one person sing a chorus?

Q. 6. Mention, without prejudice, what you know of Cox.

Q. 7. When did *Trial by Jury* first become a British Institution? How many in a Bar were there in *Trial by Jury*?

Q. 8. What rank did Bouncer hold? Would it be correct to describe him as "A major?" If not, why not? State your reasons for this.

Q. 9. Given "*Be Mine*" as a title for a song, would you be justified in arranging the air for it in "B minor"?

Q. 10. Explain the distinction, if any, between "C sharp" and "Look sharp."

Q. 11. Can you write parts for two violins, and play them both yourself, without getting into a deuce of a scrape? If so, do it.

Q. 12. How much of the *Tonic Sol-fa* can you take in a tablespoonful of water? Is it a certain cure for the gout?

Q. 13. Given two Principals, can you have more than two Seconds? Answer expected in less than two minutes.

Q. 14. Give an instance—a sketch, if possible—of a Suspended First on a slack chord after preparation and resolution; then show him upside down hanging on by his feet as an example of inversion.

Q. 15. Write parts from two Trebles and the Rub.

Q. 16. Are chords only found on stringed instruments?

Q. 17. Show by your general answers that you can "stretch a point" when necessary.

Q. 18. Construct a Passage with pegs for coats and hats.

Q. 19. Is a *fugue* anything to eat? If so, when is it ripe?

(When this Paper has been satisfactorily answered, others will be given).

Candidates inquiring as to the mode of conferring Musical Honours at the University are informed that the ceremony consists in their being invited, after dinner, to drink the health of their Professor, Dr G. A. Macfarren, proposed by the Vice-Chairman, Dr Arthur Sullivan (Chevalier of the Legion of Honours Easy), finishing up with "He's a Jolly Good Fellow," which is the harmony of the evening, arranged for eight voices, every one on his legs, if possible.

The ancient versicle (*Cantabile apud Cantab.*), announcing the Musical Honours is generally used "*Hic enim est jucundus et bonus Socius,*" with the graceful Academical response, "*Et sic dicimus omnes!*"

The Vice-Chairman subsequently retires to rest, preceded by the Boots bearing the usual Silver Candlestick, which is removed by the same official on the Composer's composing himself to sleep, as he sings to himself the soothing refrain, "*Quod nemo negare potest.*"

—
COMPETENT DRAMATISTS.

(To the Editor of the "Daily Telegraph.")

SIR,—"Wanted, a few competent dramatic authors." Such is, practically, the outcome of the article that headed the Christmas theatrical doings in your paper on Boxing Day.

Because an adaptation of a French piece, scarce thirty nights old, is still running at the Haymarket—because the manager of the Prin-

cess's had not calculated on the failure of No. 20, and provided himself with a new piece—because Mr Irving, having engaged Miss Ellen Terry for Ophelia, opens the Lyceum with *Hamlet*—because Mr Bancroft chooses to fill up an interval between being off with the old love and on with the new by re-producing *Caste*—and because Mr Hare thinks that what has done well once will do well again, and, to give himself more time to look about, revives *A Scrap of Paper* and *A Quiet Rubber*, both adaptations from the French—therefore there are no competent dramatic authors!

I should like to have seen Mr Byron's face when he read that remarkably logical deduction, namely, "the examples given are sufficient to show most conclusively that the age is at the present time greatly in need of competent dramatists. Didn't he give his moustache an extra twist, and smile sarcastically? Didn't it cause Mr W. S. Gilbert to utter just two words of good old Saxon? Didn't Mr Frank Marshall dash the paper down without reading another word, rush to his desk, and commence an *Essay on Originality*? Mr Tom Taylor, thinking of *The Overland Route*, *'Twixt Axe and Crown*, and some others, must have plucked at his beard irritably, and then read the entire paragraph over again, to make sure that he could trust his own glasses; and, as for the talented author-artist, Mr Wills, of historical play and *Olivia* renown, he must have kicked over the colour-box and a few rough sketches—which latter sounds a.i.n to "kicking over the traces"—and exclaiming, in the richest Milesian, "Ah! see that, now!" must have longed to be face to face with the writer of the article, in order to take his (Mr Wills's) revenge by taking his (the writer's) portrait.

There is, I fearlessly assert, no lack of "competent dramatists." But where the work for their idle hands to do—for adaptation is but recreation—as long as managers, unable to rely on their own unaided judgment, eagerly bid against one another for any piece that has received the Parisian *imprimatur*? And then the lucky purchaser of the right of representation places it in the hands of some competent dramatist—no, I forgot, such persons have no more existence than Mrs Harris or the gods of the heathen, so let us say in the hands of some incompetent dramatist, but competent adapter—who trims the play according to certain requirements, real or imaginary, and—the trick is done!

At this simple and easy work the Competent Adapter and Incompetent Dramatist may make a competency, and, indeed, may make a little "tune, as he can safely set the pecuniary results of two adaptations, which may have occupied his leisure for a month, against those of an original piece which has cost him three or four months—or it may be a year's—close study, constant labour, and great anxiety. As, in the interests of English dramatic authors and dramatic art, I am about to treat this subject at length in a magazine article, it may be permissible in this place to add, as regards myself—for, as regards matters within one's own personal experience, "egoism is the truest modesty"—that in consequence of a similar opinion expressed in the *Daily Telegraph* this time last year, followed up by a paragraph to the same effect in the *Standard*, I seized the opportunity afforded me by the Strand management, and worked for nearly four months at *Our Club*, a light comedy, purely original, which, produced in May, has only been withdrawn within the last fortnight. It has been running side by side with *Proof*, my adaptation of MM. D'Ennery and Cormon's *Une Cause Célèbre*, at the Adelphi; and so, both having been successful, I am in a fair position for comparing, both as to labour and results, the work of the adapter with that of the dramatist, who, in this instance, happens to be "two single gentlemen rolled into one," and who is, Sir, your obedient servant,

F. C. BURNAND.

FOR MUSIC.*

At the close of day as the sun lay low
Amidst the dying glories of the day,
Kissing the sands, the clouds, the oceans flow,
In stillness like a sleeping infant's sigh,
A gleam flashed on the billows to and fro.

I gazed half dreaming, for the passion thro'
Was leaving me of love whose glory
I now no longer blind began to know,
At close of day—the tears kept dropping down,
I prayed, but no, the sun sank deeper at my cry,
Then from afar there came a mystic moan,
In voice that said, could I remain so high
I should become an ember, we must go;
And darkness comes at close of day.

BENWELL WELLDEN BENWELL.

To Polkaw, Esq.

* Copyright.



MESSRS BRINSMEAR'S IMPROVED PIANO.

A large assemblage of musicians and amateurs lately attracted by the announcement that a new and improved concert grand pianoforte, constructed by Messrs John Brinsmead & Sons on novel principles, would be exhibited in public, for the first time, at the London establishment of the manufacturers, 18, Wigmore Street, Cavendish Square. The new instrument presents several important features, amongst which may be mentioned a "sostenente sounding-board," so constructed that the maximum of sonority is attained, and a "third pedal," which secures the continuance of a note or chord after the hands have quitted the keys. The value of this pedal, as a means of sustaining prolonged harmonies, can scarcely be over-rated. Another important point in the construction of the new pianoforte is the utilization of the strings below the sounding-board. These are usually rendered mute by the application of list or cloth, but in Messrs Brinsmead's pianoforte they are made to produce the octaves and double octaves above the notes which emanate from the long strings, and thus the volume of tone is greatly enriched. The "action" of the instrument is the "perfect check repeater," invented by Messrs Brinsmead, and patented by them throughout Europe and America. This ingenious contrivance secures an exquisite touch and a facility of repetition which cannot be surpassed. In order to obtain increased sonority by unusual weight and length of string, a new system of wooden bracings and a metal frame-work, which, with the string-plate and down-pressure bar, is cast in one solid piece, have been so arranged that, instead of the ordinary pressure of 16 tons or less, a pressure of 30 tons is obtained; and the power and quality of tone are remarkably enhanced. This result is specially remarkable in the three upper octaves, and the treble notes are unquestionably finer than any which have previously been produced on a pianoforte. The resources of the new instrument were ably developed by Miss Margaret Bucknall, one of the most accomplished among our modern pianists. This young lady played in admirable style an "Etude" in A minor, by Thalberg, which contained a number of semiquaver passages well calculated to exhibit the facility of rapid repetition afforded by the "perfect check repeater" action; a "Berceuse," by Chopin, which displayed the fine quality of the instrument when employed in *pianissimo* playing and in "singing" passages; and a "Tarantella," by Mr Walter Macfarren, which served to show the brilliancy and power of tone resulting from the mechanism above described. Songs by Rossini and Sullivan were sung in finished style by Mr Walter Bolton, skilfully accompanied by Mr Maurice Lee; and in these selections the rich vocal tone of the instrument and its adaptability to all shades of expression were happily manifested. The pianoforte exhibited yesterday, and manufactured expressly for Edward Ledger, Esq., is the first which has been constructed on their new system by Messrs Brinsmead, and they may be congratulated on having produced an instrument which, in many important respects, is unequalled.

—o—
GAIETY THEATRE.

Saturday last was the tenth anniversary of the opening of this theatre by Mr John Hollingshead, who, in his prospectus, states:

"I have kept the theatre open for ten years, without closing it for more than two weeks at night, for repairs, &c., and against these ten weeks I have given 379 matinées, equal to one year and a quarter of night performances. I was the first to establish these matinées on a new principle—that of giving a different performance in the afternoon to the one given at night. I am happy to say that I have found many imitators, both in England and France. I promised, on the 21st December, 1868, that I would abolish all fees, and I have kept my word. If this is an administrative mistake, it is a very large one, for it has cost me £10,000; but I have no reason to believe that the public are blind to the comforts of the Gaiety system. I have never tried to force on the public what I think they ought to have—I have rather striven to give them what they want. My electrician has covered Shakespeare, taste, and the musical glasses." The three celebrated actors whose loss the stage has now to deplore, Charles Mathews, Samuel Phelps, and Alfred Wigan, were all intimately associated for several years with the Gaiety Theatre. I was the first to bring the Electric Light to England for public buildings, and while our prochial and civil authorities were reporting voluminously on this subject, the Gaiety frontage, and the Strand generally, were made brilliant by this new illuminator. Finally, after nearly three years' negotiation, I have induced the whole of the Comédie Française to visit England for the first time in their entire next June, and I am happy to say that the public have supported me in this effort by subscribing £12,000 in nineteen days."

A NEW DRAMATIC CANTATA.

The sixth season of the Rochester, Strood, and Chatham Choral Society was inaugurated on Monday night by a new work of great interest, entitled *Per Mare, Per Terram*, composed expressly for this institution by Herr Kappéy, the libretto being supplied by the Rev. Dr Bailey. A very numerous and fashionable audience assembled on the occasion, and a brilliant success attended the production. The vocal artists were Miss Mary Davies, Mr Edward Lloyd (for whom the tenor music was specially written), and Mr Bridson, the new bass. The very efficient orchestra was led by Herr A. Kummer, and the composer conducted in person. The title selected for this spirit-stirring cantata is the motto of the corps of the Royal Marines, with which Herr Kappéy has been honourably associated as bandmaster for the last twenty-two years. An opera by the same composer, called *The Wager*, was successfully produced at the Gaiety Theatre, London, in November, 1872. The cantata commences. The first bugle is heard in the distance, sounding the *reveillé*, which call is taken up far and near. At the nineteenth bar the violins and cellos foreshadow a phrase of the barcarolle in the second part, over which a very short motive for the piccolo is afterwards recognized as the challenge of the enemy. A sudden harmonic change, with the first call sounding again, expresses the last command, "attention." After which a *fanfare* of the brass instruments announces the arrival of the Sovereign for the review. The colours are lowered, and the movement dies off in the note G of the basses alone, leading to the Soldiers' Chorus. A somewhat novel effect is produced by the entry of the soprano after more than half the chorus has been sung by the male voices alone. After the last *cadence* for sopranos and tenor, the chorus softly repeat the words of sorrow, in the same phrase with which the duet begins, "The hour has come;" and the idea is to represent, in the mournful dying of the chorus in the greatest *pianissimo*, the fading out of sight of the ships carrying the soldiers to foreign lands, with friends ashore sending their last farewells; and followed by a quick movement indicating the rollicking fun of sailors delighting in their proper element. The various phases of the battle-field are then graphically illustrated, and an impressive funeral march occupies a prominent place in the latter portion of this clever composition, which ends with a grand *finale*, after an impressive bass solo, awakening the strongest patriotic sympathies. Sir Julius Benedict expressed his opinion of this cantata, which has been published already by Boosey & Co., in the warmest terms of commendation, describing it as "the work of a thorough musician, containing much which is worthy of the highest praise." The vocalists were all in excellent voice, and acquitted themselves admirably; and the orchestra, who had been called to ten rehearsals for band alone and four others for band and chorus, worked together with the best effect and with the utmost precision.—*Era, Dec. 15.*

—o—
UNIVERSITY OF LONDON.

The following is a list of the candidates who have passed the recent examination for the degree of Mus. B.:

FIRST DIVISION.—George William Bullen (private study); Rupert Deakin, B.A. (private study); and Henry Keatley Moore, B.A. (private study).

SECOND DIVISION.—Thomas Jones, B.A. (private study); and William Herbert Sampson (private study).

CHRISTMAS!*

(*Impromptu.*)

There is an olden tale—a tender story so oft told—
That thro' all seasons of the year its echoes earth enfold;
They float upon the pinions of the joyous radiant spring,
When she her wealth of bud, and leaf, and ray to man doth bring;
They tremble 'mid the incense of the summer roses' breath,
They quiver 'mid the sighings of the golden autumn's death.
And when the wintry showers of the white snows gently fall—
Meet type of that bright purity that Love hath won for all!—
Then thro' the faith-rent clouds and the starlit realms there come
The strains of that bright story, sung so clearly in Love's home,
And men kneel low, with faces from deep reverence grave and pale,
To bless, with loyal gratitude, the King of that sweet tale!

Christmas, 1878.

* Copyright.

SAN FRANCISCO.—Sig. Federico Biesta, a secretary in the Italian Consulate, and an Italian by birth, has written an English drama, *Mistaken Honour*, which the American papers praise highly, bestowing especial encomiums on the purity and correctness of the language.

HER MAJESTY'S THEATRE.

The series of performances at reduced charges of admission, which began with *Fidelio* on the 19th of October, terminated on Saturday night with *Oberon*, another masterpiece in its way, the more interesting inasmuch as Beethoven and Weber were contemporaries, and died within a year of each other—Weber in 1826, Beethoven in 1827. After the lengthened notice of *Oberon*, which appeared in the *Times* a fortnight since, nothing remains to be added. With the exception of Signor Bonetti, who replaced Signor Mendioroz in the part of Scherasmin, the cast was as before. A printed apology was circulated on behalf of Madme Pappenheim, still suffering from the indisposition which on Wednesday morning compelled the management to substitute Gounod's *Faust* for Weber's last opera—thanks, in a great measure, to the German songstress, once more gaining the popularity so justly its due, the melodious freshness and beauty of the music compensating for all that is unsatisfactory in the plot. The gifted lady, however, exerted herself to the utmost, throwing into the great soliloquy, "Ocean, thou mighty monster," all her enthusiasm, and winning the accustomed applause. On Friday night the *Traviata* was, on the same account, substituted for the *Huguenots*, Madle Ambre sustaining the character of Violetta Valéry, her assumption of which obtained such well-merited praise on the occasion of her *début* before a London audience. The rest of the week, during which there were no fewer than eight performances, six evening and two morning, was devoted to repetitions of works already noticed. That on Saturday, being the last night of the season, the opera was followed by the National Anthem will be taken for granted.

It is something to say in favour of those who direct the proceedings at Her Majesty's Theatre in the absence of Mr Mapleson, and especially of Mr Armit, his son-in-law, chief manager, that from the 19th of October to the 21st of December as many as seventeen operas have been presented, with more or less efficiency as to the distribution of characters and general arrangements. A recapitulation of the names of these operas, the performances of which have from time to time elicited due attention, will be enough to show that variety as well as excellence was exhibited in the temporary *répertoire*. They are *Fidelio*, *Rigoletto*, *Faust*, *Carmen*, *Don Giovanni*, *Der Freischütz*, the *Sonnambula*, *Dinorah*, the *Nozze di Figaro*, *Martha*, the *Trovatore*, the *Traviata*, the *Flauto Magico*, *Lucia*, the *Huguenots*, and *Oberon*. We have named them in the order of their production. Thus it will be seen that (following the same course), Beethoven, Verdi, Gounod, Bizet, Mozart, Weber, Bellini, Meyerbeer, Flotow, and Donizetti have all been represented through the medium of some of their capital productions. That all has been done which should have been done to insure absolute efficiency cannot be truthfully asserted; but that, on the whole, in the actual circumstances perhaps more was accomplished than might have been anticipated is equally a fact. The success which ensued was chiefly due to the *Carmen* of Georges Bizet. Since Gounod's *Faust* was brought out at Her Majesty's Theatre, under the direction of Signor Arditi (1863), with Tietjens, Trebelli, Giuglini, Gassier, and Santley in the leading characters, no opera has taken so firm a hold of the public mind as this masterpiece of a richly-endowed French composer, too early snatched away. *Oberon* was brought forward rather late for obtaining its fair chance of appreciation; but that, if re-produced during the regular opera season, with somewhat greater care bestowed upon the scenery, costumes, and decorations, it will once more take its place among the genuine attractions of the repertory, is, we think, unquestionable. Such accessories, the special character of the work borne in mind, are indispensable. We have so frequently spoken of the leading singers employed in the course of these two months' performances that nothing remains to be said in detail. Madme Trebelli has added materially to her répute by her impersonation of the heroine in *Carmen* (given 19 times); Signor Runcio by his assumption of Don José, in the same opera, has gradually won his way in public estimation; Madme Pappenheim, by her various efforts in "grand opera," so styled, has fully confirmed the highly favourable impression created by her first appearances in the summer; and, in Madle Ambre, the director of Her Majesty's Theatre has found a new lyric artist from whom the highest things may be expected. A word of praise is due to Signor Li Calsi, and many words are due to the excellent orchestra it has been his good fortune to conduct.

Mr Carl Rosa's Opera Company takes possession of the Theatre on the 27th of January, on which occasion an English version of Herr Wagner's *Rienzi* is to be given.

The King of the Belgians has presented the Museum of the Brussels Conservatory with a collection of African musical instruments,

VIENNA.

(Correspondence.)

At the last "Evening of Vienna Artists" (*Wiener Künstlerabend*) Madme Pauline Lucca sang various songs from Riedel's *Trompeter von Säkkingen* and Ludwig Hartmann's "Abendglocken," evoking in all of them the most tumultuous applause. She would appear to regret her resolution to retire from public life, being announced to sing at the Imperial Operahouse in two characters she has never yet impersonated—namely, Carmen and Elsa. Ignaz Brüll is giving the last touches to a new opera intended for the above theatre. The libretto, founded on a Venetian subject, is by Herr Schirmer.—The concert season promises well. Concerts are announced by Joachim, Dengremont, Bottesini, Auer, Norman-Néruda, and the Florentine Quartet.

—o—

THE GERMAN REED ENTERTAINMENT.

Reality is sometimes so particularly unpleasant that it is as well, at least for the sake of the children, to give reins to the imagination at Christmas time. The first note of the peal of dramatic imaginative literature has been struck by Mr Arthur Law, a clever writer, who has contributed before now to swell the shelves of Mr and Mrs German Reed's well-stocked library. The new play, or entertainment, or fancy, or whatever it may be most correctly called, is entitled *Enchantment: A Musical Fairy Tale*, and is just one of those elegant trifles for the drawing-room which will please those who are young and innocent of heart, and are not above indulging in the pleasure of "make believe." But Mr Law, cheerful and pleasant companion as he is, will doubtless be reminded by his cynical critics of the folly of his innocent undertaking. He will be told with irritating gravity that people cannot change into animals at will; that an invisible cap does not do what it professes to do; that flowers do not speak, and maidens do not fall in love with fountains. With pedantic pomposity he will be warned that the fable of Circe is a myth too serious to be imported into the British nursery, and it is reasonable to believe that the realism of the age would have him and us believe that the dear friends of our childhood—the Countess D'Almoy, Hans Christian Andersen, and the veteran Planché—stand charged with the crime of virulent heterodoxy in matters of faith. But Mr Law need not be scared by the puritanical dogmas of the realists, for, judging by the applause that greets *Enchantment*, there are plenty of children, old and young, prepared to wander anew in the fields of fancy, and to gather garlands from the flowers of imagination. But still, the best conceived entertainment in the world might miss its mark were it not carried out by intelligent artists. Mr Alfred Reed, Mr Alfred Bishop, and Miss F. Holland are old hands at the trick of amusement and in the art of disguise. Once more, however, we may offer our sincere congratulations to Miss Rosa Leo, the youngest member of this accomplished band, and to give her the credit which is won by graceful acting and singing full of expression and sympathy. The music of *Enchantment* is, for the most part, cleverly made up by Mr Law from "household tunes," but it is none the worse on that account. Familiarity in this instance certainly does not breed contempt. It will be good news to Mr Corney Grain's many admirers to learn that he has returned to London thoroughly restored to health and strength; so ere many days are over we may hope to be escorted in a "musical sketch" up the Pyramids, and to reach ever so many cataracts of the Nile under the guidance of so clever a companion.

The Aquarium Scandal.

*That atmosphere must be unwholesome and thick,
That makes council, judge, and jurymen sick.**

Benwell Wellsben.

To F. C. Burnand, Esq.

* Sic.—D. P.

BRUSSELS.—Gounod's *Cinq-Mars* has been revived at the Theatre de la Monnaie, with a superior cast to that of last year, when the work was first played in this capital. M. Gresse is now Fâtre Joseph, and M. Soulacroix, Fontainelles. Madme Heilbron is engaged for a limited number of nights, during which she will appear in *La Traviata* and *Les Mousquetaires de la Reine*.

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THE FIFTEENTH CONCERT OF THE SEASON,

MONDAY EVENING, JANUARY 6, 1879.

To commence at Eight o'clock precisely.

Programme.

PART I.

QUARTET, in C major, Op. 59, No. 3, for two violins, viola, and violoncello—Mdme NORMAN-NERUDA, MM. L. RIES, ZERBINI, and PIATTI... Beethoven.
SONATA, in E flat, Op. 81 ("Les Adieux, l'Absence, et le Retour") for pianoforte alone—Mdme MARIE KREBS... Beethoven.

PART II.

SONATA, for violoncello, with pianoforte accompaniment (first time)—Signor PIATTI... Locatelli
QUARTET, in B flat, for pianoforte, violin, viola, and violoncello (first time)—Mdme MARIE KREBS, Mdme NORMAN-NERUDA, MM. ZERBINI and PIATTI... Saint-Saëns.
Conductor—Mr ZERBINI.

Stalls, 7s.; Balcony, 3s.; Admission, One Shilling. Tickets to be obtained of Austin, 28, Piccadilly; Mitchell, 33, Old Bond Street; Olivier, 38, Old Bond Street; Lamborn Cock, 63, New Bond Street; Stanley Lucas, Weber & Co., 84, New Bond Street; Keith Prowse, & Co., 48, Cheapside; M. Barr, 80, Queen Victoria Street, E.C.; Hays, Royal Exchange Buildings; and at CHAPPELL & Co.'s, 50, New Bond Street.

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IN consequence of the lamented and unexpected death of the young and talented Singer, JOHN L. WADMORE, his friends are most anxious at once to raise a Subscription for the benefit of his Widow and Child, for whose future he had not been able to provide. The recollection of his endearing character and amiable qualities will strongly appeal to those who knew him, and the honourable distinction he had obtained in his profession will be an additional reason to urge your kind co-operation in this labour of love for those left to mourn his loss.

Subscriptions are earnestly invited, and those ladies and gentlemen desirous of aiding the committee in furtherance of this object are requested to forward their donations to the

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LONDON BALLAD CONCERTS.—SATURDAY MORNING, Jan. 4.

MORNING BALLAD CONCERT.—Mr JOHN BOOSEY begs to announce a SPECIAL MORNING BALLAD CONCERT, at ST JAMES'S HALL, on SATURDAY, Jan. 4, at Three o'clock. Artists—Mdme Sherrington, Miss Mary Davies, Miss Marriott, and Mdme Antoinette Sterling; Mr Sims Reeves, Mr Barton McGuckin and Mr Edward Lloyd, Mr Santley and Mr Maybrick. Pianoforte—Mdme Arabella Goddard. The London Vocal Union, under the direction of Mr Fred. Walker. Conductor—Mr SIDNEY NAYLOR. Stalls, 7s. 6d.; Area, 4s. and 2s.; Balcony, 3s.; Gallery and Orchestra, 1s. Tickets to be had at the hall; the usual Agents; and at Boosey & Co.'s Ballad Concert Office, 265, Regent Street. Notice.—The First Evening Concert in the new year will be given on Wednesday, Jan. 15.

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TO CORRESPONDENTS.

SIMON HALF.—Miss Emily Soldene was originally one of the pupils of the late Mr Howard Glover.

DEATHS.

On Christmas Eve, at her residence, 34, Nottingham Place, Mrs ANDERSON, pianist to the Queen, in her 90th year.

On December 23, at 2, Oak Villas, Church Lane, Merton, JOSEPH McMURDIE, Mus. Bac., Oxon, aged 85.

On December 23, at her residence, 4, Nottingham Place, W. ELIZABETH MARGARET, second daughter of the late EDMUND DORRELL, Esq., Friends will please to accept this intimation.

The Musical World.

LONDON, SATURDAY, DECEMBER 28, 1878.

New Pantomime.*

(* Pace Dr Kenealy.)

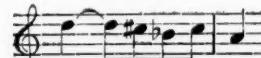


At the King and Beard.

DISHLEY PETERS, SEN.—We shall see.
DISHLEY PETERS, JUN.—Aye, Governor.

Curtain rises.

Leit-motif,



Die Sonne tönt, nach alter Weise,
In Brudersphären Wettgesang.

*At the Earl and Shoulder.*

PURPLE POWIS.—You must get out of the old groove.
BAYLIS BOIL.—Out of the wisdom of the ancients? No!
PURPLE POWIS.—Does the sun follow its old course?
BAYLIS BOIL.—“Mit Donnergang!”
PURPLE POWIS.—Mit “Danse Macabre”?
BAYLIS BOIL.—Mit Raff “im Wald.” Hein?
PURPLE POWIS.—Hein! (They embrace).



A CHRISTMAS SCOLE.

To Dishley Peters.

Thou art a poet, Peters,
A painter and musician;
More than mere erudition
Hast. I have sent thee metres
And I have sent thee greeters
Unfolding an ambition.
Wouldst sign me to demnitition,
Or answer thou my letters.

Thou’rt universal, Dishley,
I too’d be universal;
Thy silence seemeth fishley,
Unfort’nate Love’s rehearsal.*
(Come, unknown rhyme to Dishley),
I will not send thee worse scole,
(Hence, unknown rhyme to Dishley).

Dolkaw.

* Dr Abraham Sadoke Silent objects to this line. He says it has no meaning, being himself enamoured, and having already rehearsed.



COUNTER-SCOLE.

To Dolkaw.

He who writes “Scole”
Should live at North-Pole,
A jolly old soul
Tho’ he be on the whole,

Residing in Jarmany
He’ll now find no harmony,
Tho’ of fiddlers there are many
Who still go to Jarmany.

Moral.

*Instead of Conservatory
Try the Observatory,
Where by dint of star-gazin’
You’ll see things amazin’—*

*Meteors that shoot,
Comets to boot,
Some at Aphelion
Some at Perhelion
Some so near
And yet so far.**

D. Peters.

* Indirect puff for Reichardt.



A dual invitation.

*At the Goose and Gridiron.*

DR FOX.—Well, old Goose!
DR GOOSE.—Well, old Fox!
DR FOX.—Come dine with me here on Christmas day.
DR GOOSE.—Can’t, thank ye.
DR FOX.—Why not (*furtively*)? Michaelmas is over.
DR GOOSE.—Can’t. I’ve asked Dr Turkey to dine, and must not put him off.
DR FOX.—I’ll join you.
DR GOOSE.—All right. You’ll meet Squire Way.
DR FOX.—The squire with the hounds?
DR GOOSE.—The same.
DR FOX.—Blow the hounds!
DR GOOSE (*singing*): [Exit precipitately.]



That’s Méhul. Chevy ho! Chevy ho! knew he wouldn’t come.
[Exit to Fox and Brush.]



[Dec. 28, 1878.]

Five Sonatas.



DIRECTOR.—Five sonatas in a breath!

SUBDIRECTOR.—Out of breath, you mean.

DIRECTOR.—By St George's Hall! A capital idea. I will engage him to play the five concertos.

SUBDIRECTOR.—In a breath?

DIRECTOR.—And the five violoncello sonatas, with Piatti. By St Martin's Hall! An excellent programme for the first N. P.

SUBDIRECTOR.—That won't be enough.

DIRECTOR.—We can fill up with the "Danse Macabre" and the last movement of "Im Wald," By Langham Hall! An excellent programme.

SUBDIRECTOR.—By St James's Hall? Too long by half.

DIRECTOR.—You said just now, not long enough. I will add "Mazeppa" (shouts):—



SUBDIRECTOR.—Who will conduct "Macabre," "Im Wald," and "Mazeppa"?

DIRECTOR.—I will. You can take charge of the sonatas. Let's liquor up. (Exeunt to Sponge and Chinaman.)



Consolations of the Period

No. 5.

On Change.



DR SHIPPING.—And your consolation since we met?

DR QUINCE.—I heard Montigny-Rémaury play a prelude and fugue by J. S. Bach. O Gemini! What a treat! And yours?

DR SHIPPING.—I heard Bessie Richards play Chopin's *Marche Funèbre*! Two white cambric handkerchiefs were not enough.

DR SHIPPING.—D'ye mean this?—



DR QUINCE.—Precisely.



To Polkaw.



My Polkaw, you are but young to the world,
As yet thy banner still closely is furled;

In the midst of the battle, in th' heat of the fight,
Take not every will-o'-the-wisp for true light;
And when the wiseacres their fun at you poke,*
For pity sake don't spoil their very small joke.
Be bold, be reliant, be true to thyself,
And not over anxious to gather the pelf ;
Don't despise it—should it come all the better ;
How to properly use it, see my next letter.

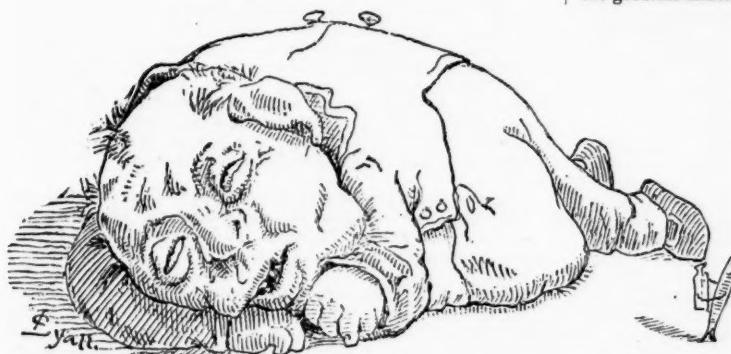
Wellben Benwell.

* Dishley Peters, like a true sportsman, cares not for the value of the thing hunted, but his den reverberates with laughter while he is running the joke down.—W. B.



Convalescence.

CONSULTATION No. 4.



DR SPRAT.—Well, Major, how do you feel?

MAJOR WHALE (turning on the other side).—Better, better, Dr Sprat. Beethoven, "No. 9," C. P.

DR SPRAT.—What, you have been out? I forbade you.

MAJOR WHALE.—I'd a letter from "G. G." who said the "Choral" would do me more good than twenty draughts and one thousand pills.

DR SPRAT (chuckling inwardly).—"G. G." is not far wrong. Now, Major, get up, and no more sham.

MAJOR WHALE (suddenly).—All right! (Gets up and swallows Dr Sprat). So much for Buckingham! I shall go and hear Carmen.



At the Grove in Bushberry.

G. G.—Ha! This is better than Ocean! By Jove! why didst thou pass so soon away? I like thine "F." I care no longer for the Oceanic "E." When Arthur has finished his "D," I shall feel happy, and go with Dishley to hear his much-beloved *Carmen*. Is Liszt Beethoven's successor? (ruminates). No—Hermann Goetz.



G. G.—Superfluous Second, by Jove!

Schluss folgt.

OCCASIONAL NOTES.

SIR JULIUS BENEDICT.—It will gratify the many friends of Sir Julius Benedict to learn that he has been operated on for cataract with great success. Mr Critchett, who was assisted by his son, Mr Andrew Critchett, is very confident that the result will be most satisfactory.

ALL lovers of refined pantomime will regret to hear of the death of Mr W. H. Payne, whose long career was one of continual and deserved success. In Mr Fred. Payne, his son, the late comedian has happily left a worthy counterpart of himself.

THE following is the announcement issued by that speculative parent, Leopold Mozart, when his celebrated son and the latter's sister appeared in 1764 at Frankfort-on-the-Main: "My daughter, aged twelve, and my son, who is seven, will play the concertos of the greatest masters on an ordinary as well as a grand harpsichord,

and the boy a concerto, also, on the violin. My son will cover the keys of the harpsichord with a cloth, and then play on it as though it were not covered up. Both when near and at a distance he will guess every note and every chord which may be struck on the harpsichord, or a bell, or any instrument whatever. In conclusion, he will extemporise as long as desired, and, according to choice, on the organ, or the harpsichord, in every key, even the most difficult, at choice. His organ playing is, however, something quite different from his playing on the harpsichord."

THE following new operas by Italian composers will be produced during the early part of 1879: *Maria Tudor*, by Gomez, at the

Scala, Milan; *Don Giovanni d'Austria*, by Marchetti, at the Teatro Apollo, Rome; *Ero e Leandro*, by Bottesini, at the Teatro Regio, Turin; *Cristina di Lorena*, by Lucilla, at the Carlo Felice, Genoa; *Maria di Vasco*, by Carlo Brizzi, at Parma; *Il Taumaturgo*, by San Fiorenzo, at the Teatro Dal Verme, Milan; *Jolanda*, by Burgio di Villaflorita, at Brescia; *Caterina da Vinzaglio*, by Bartolomeo Pizzolo, at Vercelli; *La Strega*, by Carlo Ronzani, at Trani; *Patria*, by Bernardi, at Lodi; *Le Donne curiose*, by Usiglio, at the Teatro Real, Madrid; and *Don Luigi*, composer's name unknown, at Corfu.

MDLLE FRANCESCA TEDESCO.—We are very pleased to hear that this young and charming violinist is about to visit London towards the end of February.

CONCERTS VARIOUS.

ALBERT HALL.—The indefatigable Mr William Carter gave one of his periodical musical entertainments at the Albert Hall on Thursday night week. The selection—a sacred one—was essentially of a popular kind, meaning by the word "popular" pieces of the highest class, but pieces with which the public are quite familiar, and never listen to without enjoyment. The concert attracted an audience which would unquestionably have been larger had the weather been of a more genial character than it happened to be. By way of tribute to the memory of the late Princess Alice, the programme opened with a performance of the Dead March in *Saul*, the effect of the drums in which, owing to the peculiar reverberation of the building, was unusually grand, solemn, and imposing. The principal vocalists were Mdme Edith Wynne and Mdme Antoinette Sterling. Mr Vernon Rigby was announced, but did not appear, through indisposition, Mr Hollins becoming his substitute, and by no means an unsatisfactory one; for to him the audience was indebted for special performances of "Sound an alarm" and "Total eclipse," which had been set down for Mr Rigby, besides his own share in the concert, which consisted of Rossini's "Cujus animam" and Handel's "The enemy said." Mdme Edith Wynne distinguished herself, as usual, by her able delivery (with Mdme Wensley) of Mendelssohn's beautiful duet, "I waited for the Lord," and the great solo by the same composer, "Hear my prayer." To Mdme Antoinette Sterling was assigned Rossini's "Fac ut portem" and Handel's

"What though I trace," and it need hardly be said that these fine airs received adequate justice at her hands. The lesser stars of the evening were Madme Wensley, Madme Touzeau, Miss Ronayne, Madme Christiani, Mr H. Winter, and Signor Brocolini—a group of artists sufficiently skilled to give agreeable readings of such well-known airs as "From mighty kings," "Let the bright seraphim," "But the Lord is mindful of his own," "Jerusalem, thou that killst the prophets," "Pro peccatis," "Arm, arm, ye brave," "Honour and arms," and other pieces. Mr Carter's choir was, of course, in frequent requisition, and during the evening sang, with more or less steadiness and precision, Mendelssohn's "All ye that cried unto the Lord," "Judge me, O God," "Sleepers, awake," and "How lovely are the messengers"; Handel's "See the conquering hero comes," "Then round about the starry throne," and "May no rash intruder"; besides Mozart's "Dies Irae" and the "Gloria in excelsis" from the *Twelfth Mass*. It may be mentioned that the Processional March from *Placida*, by Mr William Carter, which opened the second part, was loudly encored. Mr Bending presided at the organ.—D. H. H.

MR GEORGE RUSSELL gave his annual concert at Croydon last week. The *Croydon Advertiser*, writing about it, says:—

"We do not remember ever hearing him play more finely—and we have frequently had the pleasure of hearing him—than on Monday evening. His solos were Chopin's *Berceuse* and *Impromptu* and Thalberg's Grand Fantasia on subjects from Rossini's *Mosè in Egitto*. The *Berceuse* was played with great delicacy and refinement, and with that true sympathetic feeling for the great Polish composer's imaginative writing which distinguishes Mr Russell; but the execution of the Thalberg solo was that which especially delighted us. It was admirable, and betrayed an amount of power of *nuance* and facility of fingerling which are too rarely combined. This union of the mechanical and the expressive was especially noticeable towards the climax of the piece, where tremendous chords thunder forth the melody of the well-known prayer, whilst sweeping *arpeggios* fly up and down the keyboard, all of which Mr Russell performed without seeming to misplace a note, forget an accent, or for a moment to lose sight of the theme so involved in extensive ornamentation. The applause was loud and long, and the enthusiastic re-call must have proved an encore had the evening been less far-spent."

The concerted pieces were Beethoven's grand trio in G major and Mayeder's in A flat, Mr Henry Holmes and Herr Lutgen holding the violin and violoncello. Mr Holmes' solo performances were a Romance and Toccata of his own composition. The singers were Mrs Davison, the American soprano, and Miss Orridge. Mr Robert Beringer and Mr Russell accompanied. Mr Russell had evidently great difficulty in making up his programme, the severity of the weather and other causes telling upon the throats of the singers he had engaged. "We sincerely trust"—again quoting the *Croydon Advertiser*—"that next year's concert may not give Mr Russell the trouble and anxiety that has fallen to his lot on the present occasion; but in any case we are sure that then, as now, he will exert all his best energies to please and gratify his many patrons and admirers."

THE annual concert of the National Hospital for the Paralyzed and Epileptic, Queen Square, took place on December 12. The features in the programme were Oberthür's serenade, "An evening wish," sung by Mlle Giulietta Arditi, accompanied on the harp by Miss Marion Beard, who in the course of the evening played with the composer Oberthür's brilliant duet for two harps on motives from *Les Huguenots*. Miss Beard also appeared as a vocalist, joining Miss Arditi and Signor Isidore de Lara in a trio, "Araby's Daughter." Mlle Arditi's versatility of talent was manifested by her reading of Adelaide Proctor's "The faithful Soul," which she was called upon to repeat. Signor de Lara was much applauded for the style in which he rendered Aguilar's "The Ferry Boat," and two solos were played by Miss Alma Sanders, a promising pianist. Mr Oberthür, on being "called" after his harp solo, "Clouds and Sunshine," played his "La Cascade" with equal effect, and the staff of the attendants of the Hospital gave some part songs. There were also some readings by Mr A. E. Froster and Mr Ernest Beard.

Mad. Bianchi, of the Grand-Ducal Theatre, Carlsruhe, has been engaged at the Imperial Operahouse, Vienna, from the 1st January, 1880.

NAPLES.—The programme of the San Carlo is published. The artists are Signore Wanda-Müller, Dalti, Bonheur, Negroni; Signori De Sanctis, Byron, De Azula, Mendioroz, Bertolasi, Vecchioni, and Narberti. The operas will be *L'Africaine*, *Il Profeta*, *Luisa Miller*, *Amleto*, and *Carmen*; the ballets, *Ellinor* and *Messalina*. There is a hitch about *Il Profeta*, which the management announced, without first obtaining the consent—now refused—of Sig. Ricordi, to whom the Italian copyright belongs.

HANS VON BÜLOW IN ENGLAND.

A visit to England from so phenomenal an artist as Hans von Bülow seems to call for a more detailed account than has yet been accorded by the metropolitan papers, which have mostly restricted themselves to speaking of his appearance in London; the more so as during his late visit, which lasted from the 18th of November to the 6th of December, he played in public every day (excepting Sundays, which he spent with his sister at Sydenham), and at a variety of widely distant places. By the kindness of his agent, Mr N. Vert, I have been furnished with a list of the places at which he played, and with his programmes. As I cannot but think that the synoptical statement of the pieces brought forward and the number of times each was played, which I have drawn up therefrom, will interest many besides myself, I send it to you for publication.

For the sake of completeness, I may be excused for touching upon Von Bülow's doings in London, which have already been chronicled. Arriving early on Monday, November 18, the morning was devoted to a long orchestral rehearsal for the concert of the Royal Normal College and Academy of Music for the Blind. The afternoon was spent in "coaching" Madme Norman-Néruda and Signor Piatti in Von Bonsart's trio, and in which he played the same evening at a "Popular" concert. Tuesday morning, another long rehearsal for the aforesaid concert, which he conducted, and at which he played the same evening; Wednesday, his ever to be remembered recital of the last five of Beethoven's sonatas—a feat which he subsequently repeated at Edinburgh. Leaving London on the 21st ult.—but returning there for a second recital on the 27th—the various places at which he has played, in order, have been Newcastle, Glasgow, Edinburgh, Cheltenham, Birmingham, Tunbridge Wells, Hastings, Brighton, Birkenhead, Liverpool, Sheffield, Manchester, and Bristol.

In addition to the two performances of the last five of Beethoven's sonatas, Von Bülow played the same master's Sonata Caractéristique, "Les Adieux, l'Absence, et le Retour," Op. 81, (five times); the Quasi-Fantasia in E flat, Op. 27, No. 1 (four times); the Sonata in E flat, Op. 31, No. 3, and that in E major, Op. 109 (each once), and the Adagio with Variations, Op. 34 (thrice); Bach's Italian Concerto (six times), and a Saraband, Menuet, and Gigue (twice); Chopin's Notturno, Op. 48, No. 1, Impromptu, Op. 51, and Scherzo, Op. 54, No. 4 (each four times); Ballad, Op. 52, No. 4, Notturno, Op. 37, No. 2, and Three Mazurkas (thrice): Notturno, Op. 62 (twice), and Impromptu, Op. 36 (once); Handel's Grand Gigue in G minor (ten times); Schumann's Fantasia in C, Op. 17 (four times); Liszt's Hungarian Rhapsody, No. 8 (seven times), Polonaise Heroïque (thrice), Valse d'après Schubert, Deux Follets, and Valse-Impromptu (each once); Schubet's Élégie-Impromptu, Op. 90, No. 3 (five times); Mendelssohn's Capriccio, Op. 5 (five times); Ph. Rameau's Menuet and Gigue (twice); Raff's Prelude and Fugue, from Op. 72 (thrice); Rheinberger's Andante and Toccata, Op. 12 (four times); Rubinstein's Valse Brillante, in A flat (six times); Galop Brillant and Barcarolle, No. 4 (thrice); Von Bonsart's Trio in G minor and Concerto in F sharp minor; Tschaikowski's Thème et Variations, Op. 19; Hummel's Grand Septuor, and Weber's Concertstück (each once). Forty-one works by sixteen composers, and all, with the exception, perhaps, of one or two of the concerted pieces, played from memory. Verily, as Berlioz said of Liszt, *Il y a un Dieu pour les pianistes!*

C. A. B.

JACTA EST ALIA.

In the nature of things, the course of an operatic manager cannot be a very smooth one, and Mr Mapleson would probably tell us that it is becoming rougher and rougher through the action of increasingly stringent social relations. At one time children in any number and of any age could be brought upon the boards, but when, last Christmas, the manager of one of the metropolitan theatres engaged a small army of little ones for his holiday entertainment he was confronted by the agents of the School Board, who wanted to know how their education would be carried on during the run of the piece. The manager, we believe, got out of the difficulty by employing a teacher, and thus satisfied the law. Mr Mapleson, however, it would seem, did not take with him to New York the caution this lesson might have inspired, nor did any American friend explain to him the regulations there obtaining. So, unconscious of offence, and probably ignorant of the very existence of a "Society for the Prevention of Cruelty to Children," Mr Mapleson engaged a number of young people under the age of sixteen for the stage of his Operahouse, thus violating an express statute, and bringing himself within the scope of the Society's action. No time was lost in vindicating the law. Nor were half measures adopted. One day, as Mr Mapleson

was entering his theatre, he found himself in the hands of constables, who escorted him to Jefferson Market Police Court, and brought him before Justice Morgan. The case, we are told, was disposed of in ten minutes. Mr Mapleson, waiving cross-examination, was committed, out of hand, to the Court of General Sessions, and gave bail in 300 dollars for his appearance to answer the charge. These formalities concluded, the perplexed manager declared, what, no doubt, was perfectly true, that he knew nothing of the law regulating such matters in the States, adding that "he would consult with his counsel, and if he found that the continuance of the ballet as now constituted was actionable, he would promptly discontinue it, or bring it within the prescription of the statute." There spoke the law-abiding Englishman; but the Society was not content, and its officers announced that not only would Mr Mapleson be arrested if the ballet were played that evening, but also the parents of the children, some of whom had been already warned. So the matter stood when the report left; and with regard to it—though it is no business of ours to find fault with the regulations under which the Americans choose to live—we may be thankful that our own children and young persons are looked after with a little more regard for expediency. There are times when the certain good resulting from the stage employment of two or three children of a needy family outweighs whatever risk to body or mind it may involve, and in England, though apparently not in the States, this fact receives due recognition. But we wonder that Mr Mapleson had not been enlightened by some of his friends as to the rules affecting the engagement of young people, and so spared a position which, while it involves no disgrace, must be one of great annoyance.—D. T.

EXTRACTS FROM THE CORRESPONDENCE OF HECTOR BERLIOZ.*

To M. L. BRANDUS.

Paris, 22nd January, 1854.

MY DEAR BRANDUS.—Several Paris papers announce my approaching departure for some town in Germany, where, if they are to be believed, I have lately been appointed chapelmaster. I can fancy the cruel blow my definite departure from France would prove to a great many persons; how sorry they have been to attach any credit to, and circulate, so grave a piece of news.

I should be much pleased were I able, unconditionally, to deny it, by saying, like the hero of a celebrated drama: "I am still left thee, my cherished France, do not fear!" My respect for truth, however, compels me simply to make a rectification. You must know, then, that I am bound to leave France some day or other, in some years' time; but the musical chapel confided to my direction is not in Germany. Since everything is known, sooner or later, in this devil of a Paris, I may as well at once tell you the place of my future residence. I am Director General of the private concerts of the Queen of the Ovas, at Madagascar. The orchestra of her Ovaic Majesty consists of highly distinguished Malay artists and some tip-top Malagaches. It is true they do not like the Whites, and I should consequently have to go through a great deal at first in a strange land, had not so many persons in Europe done what they could to blacken me. I hope, therefore, to be bronzed against the ill-feeling of the natives when I arrive among them. Meanwhile, be kind enough to inform your readers that I shall continue to inhabit Paris as much as possible, and to visit the theatres as little as possible, though still to visit them, and fulfil my functions as critic as much as ever, or more than ever. I mean to end with a good go-in, since there are no papers in Madagascar.—I remain, &c.

HANOVER.—On the 12th inst., Glinka's *Life for the Czar* was performed at the Theatre Royal, for the first time in Germany. The German version of the libretto is by Richard Pohl; the conductor, Herr Hans von Bülow. The result might, under ordinary circumstances, have been different, but for the hoarseness of Herr Bletzacher, who sustained the character of Susannin. Several scenes in the third and in the fourth act had to be omitted. Among the audience was Anton Rubinstein.

* Collected by M. Daniel Bernard, musical critic of *L'Union*, and published by Calman Lévy.

COLONEL MAPLESON'S ARREST.

Mr Lundberg, one of the officers of the Society for the Prevention of Cruelty to Children, appeared at Jefferson Market Police Court yesterday morning, and applied to Judge Morgan for a warrant for the apprehension of Colonel James H. Mapleson, *impresario* of the Italian opera troupe at present singing at the Academy of Music in this city. The complaints on which the application was made were signed by Annie Demy, aged twelve, and Josephine Mazza, aged nine, both members of the *corps de ballet* which has appeared in the divertissement entitled *The Butterflies*. These children, properly speaking, were only witnesses who corroborated Mr Lundberg's complaint that the Colonel violated the statute of 1876, which forbids children under the age of sixteen to dance or perform gymnastics on a stage or in public places of amusement. In their affidavits the two little girls related that they danced in the ballet above mentioned at the Academy of Music, and were kept out to a late hour at night, and by so doing causing injury to their health.

Judge Morgan issued the warrant, which was given to Officer Kelly, of the court squad, to execute. About half-past eleven o'clock Kelly met the *impresario* in Fourteenth Street, near the corner of Irving Place, and presented the warrant to him. "All right," said the Colonel; "I'll be at the court by and by." "Excuse me," said Officer Kelly, "I can't wait till by and by. You'll have to come with me now. I am answerable for your appearance in that court." "Why, my dear sir," observed the Colonel, "I have business of much importance to attend to just now, and will be on hand at the proper time, I assure you. I have engaged Mr Herrick, Assistant United States District Attorney, to defend me. We will be there." "Have to go now, sir," said the officer firmly, and together the pair walked to Jefferson Market Police Court.

When they arrived Colonel Mapleson was taken to the bar, but Judge Morgan had just departed, and the Court was adjourned until two o'clock p.m. There was nothing left for the Colonel, therefore, but to await the Judge's return. He was asked the customary questions by the clerk, and could not see any good reason to reply to them in the absence of his counsel and friends. He was shown into the private examination room by Sergeant Williams, and afforded every facility for telegraphic communication with his friends. Half an hour after his arrival, his son, Mme Marie Rose's husband, entered the court with Mr Herrick, and a moment later Mr Levi P. Morton also appeared. Then followed consultation between the gentlemen, which was interrupted shortly before two o'clock by the arrival of Judge Morgan. Mr Morton and Mr Herrick went into the Judge's private room, and had quite a lengthy conversation with him, while Colonel Mapleson remained in the examination room. At last the Judge took his seat on the bench, and Colonel Mapleson was regularly arraigned. His counsel waived examination, and the Court held the *impresario* in 300 dols. on each complaint to answer at the Court of General Sessions. Mr L. P. Morton was his bondsman.

After the legal proceedings a *Herald* reporter had brief interviews with young Mr Mapleson first and his father afterwards. The former said:—"The whole of this trouble is in a nutshell. My father on the other side of the Atlantic was in the habit of training children to dance after school hours for the purposes of art. When my father came to America he did precisely the same thing, taking care that the little ones were pleased, and not injuriously hampered or disciplined in any way. He had not the most remote idea that he was violating any statute whatever, and only acted from the purest motives in the matter. I'm sure the public did not seem displeased with the child's ballet. Certainly the little people themselves are not dissatisfied." Colonel Mapleson was next approached by the reporter, who said:—"Colonel, what are you going to do now? Do you intend to disband your juvenile ballet or to continue it?" "My dear sir, I am entirely unfamiliar with the law on the subject; but as I want to do right, I shall certainly look into the matter, and abide by the law. You may be sure I don't desire to violate any statute. The wretched business so far is annoying, but everything will come right."

Officer Lundberg, after Colonel Mapleson and his friends left the court, brought in little Josephine Mazza, a bright-eyed Italian child, who is a member of the juvenile troupe. She told the reporter that she liked to dance very much, and that her father, who is a tailor, was quite willing she should. Her mother had objected at first, but had yielded to a little persuasion. The child's only complaint was thus poutingly made to the reporter:—"I like everybody, and get along very well until Mr Francesco gets saucy to us if we make any mistake in dancing. That's all. The whole thing is very nice." The society's officers assured a *Herald* reporter that on Thursday evening they informed Colonel Mapleson of the illegality of his course in regard to this juvenile ballet. But to their warning he paid no heed, and even neglected to answer

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their letters to him on the subject. Officer Lundberg said that the following conversation took place between himself and the impresario on the matter:—"If I don't stop this ballet, what will happen?" said the Colonel to Lundberg. "You will be arrested." "And then?" "Put under bail." "And then?" "You will probably be fined 250 dols." "And then?" "You may be imprisoned for a year." "Ah! That would not be nice. But still I don't think I am violating the law. I'll fight your society till it is proved that I am," was the Colonel's ultimatum according to Mr Lundberg. This same officer has notified ten of the children's parents that they will be arrested if they allow their children to dance at the Academy again.

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WAIFS.

Mad. Sophie Menter has settled in Pesth.

Mdme Ristori has been playing in Genoa.

Mdlle Heilbron is engaged for a few nights at Nice.

The Theatre at Constantine has been destroyed by fire.

M. Maurel has appeared at the Italian Opera, St Petersburgh.

Sig. Antonio Agresti, a once popular tenor, has died at Milan, aged 51.

Sig. Ricordi has purchased Sig. Parravano's opera, *Ginevra di Monreale*.

Lecocq's *Petit Duc* has proved a hit at the Victoria-Theater, Frankfort.

Das goldene Kreuz, by Herr Ignaz Brüll, has been produced in Rotterdam.

Mad. Adelina Patti will sing six nights next month at the San Carlo, Naples.

Sig. Verdi and family are in Genoa, where, as usual, they will spend the winter.

Wilhelmi gave a concert on the 4th inst. and another on the 6th, in Boston (U.S.).

I Capricci del caso, by Marenco, has not proved a success at the Teatro Manzoni, Milan.

The first concert of the Harward Association, Boston (U.S.), took place on the 5th inst.

Freudenberg's opera, *Die Nebenbuhler*, is accepted at the Grand-Ducal Theatre, Wiesbaden.

Camille Saint-Saëns will appear next February in Berlin as composer, pianist, and conductor.

Adelina Patti took leave of the Berlin public at a concert for the benefit of her manager, Herr Biall.

A new five-act opera, *Die Welfenbraut*, by F. E. Wittgenstein, is in preparation at the Theatre, Gratz.

M. Polak-Daniels, composer of *Philippine Welser*, has been made a member of the Academy of Florence.

The Berlin Wagner Association recently gave a musical entertainment, including scenes from *Rheingold*.

Mdme Marie-Roze is said to have inherited fifty thousand pounds from an uncle just dead in Paris.

Rosa Bonheur recently passed through Milan on her way to Naples, where she is engaged at the San Carlo.

Paul Viardot, the violinist and son of Mdme Viardot-Garcia, will play early in January at the Berlin Operahouse.

"I saw a blind wood-sawyer. While none ever saw him see, thousands have seen him saw." —JOSH BILLINGS.

The Fenice, Venice, will open with *Le Roi de Lahore*; the other novelties are to be *Ruy Blas*, and the ballet of *Rolla*.

No less than forty-five candidates applied for the vacant post of *Capellmeister* in the small Prussian town of Dirschau.

Another precocious pianist has cropped up in Naples, name, Luigi Gustavo Faccio; age, five years and seven months.

Mad. Emma Zimmermann and Dr Gunz will shortly leave the Theatre Royal, Hanover. The lady is engaged in Breslau.

A young Philadelphian, when threatened with breach of promise, said gaily, "Sue away, my gal; contracts made on a Sunday aint legal!"

Miss Maud Cornish, pupil of Mr Goldberg at the Royal Academy of Music, gained the Westmoreland Scholarship at the examination on Monday.

New York ladies are now wearing belts with steel points projecting at intervals, so as to prevent anybody stealing their arms around the waist.

A gentleman in Boston, who bought 1000 Havannah cigars, on being asked what they were for, replied that they were tickets to a course of lectures to be given by his wife.

An Iowa man recently starved himself to death, because he could not pay a debt. An editor, remarking on the case, says, how fearfully America would be decimated if all were as sensitive.

The Edinburgh Choral Union gave Handel's *Israel in Egypt* (an oratorio seldom heard in Scotland) on Wednesday evening, Dec. 19, with Mr Barton McGuckin and Mrs Davison, the American soprano, as principal singers.

"What, Mr Speaker, what shall I say to my constituents?" exclaimed a wrathful member of the Congress on the passage of a bill to which he was utterly opposed. "What shall I say?" he repeated, but found it impossible to get beyond the interrogatory. —"Tell them," replied the waggish Speaker, "that you tried to make a speech but couldn't."

Mr Charles Wiesbecker, who for many years past has been so well occupied and highly esteemed as music-master and teacher of the piano-forte in some of our best schools, is, we hear, about to remove to the Cape of Good Hope in order to be near relations. No doubt the good people at the Cape will soon learn to appreciate the faculty for teaching, the anxious care, and all the good qualities which have signalized to an eminent degree the professional life of Mr Wiesbecker in London.

Joking apart, it is strange our composers do not go to the annals of our brave army and navy for themes for their compositions. The military and naval authorities would find it worth their while, we think, to encourage the production of such works. Why should not each regiment, for example, have its own marching and battle songs, as some few have, we believe! In Herr Kappey's work there were songs and choruses with just the right ring for that kind of service, and we should be glad to see a start made in this right direction by the Horse Guards at once adopting this "United Service" cantata, and making it the first of a series of military and naval musical compositions which might in time become classics. Every regiment should have its song just as it had its colours and its facings—a kind of regimental anthem, indeed; and Herr Kappey, we should think, would be just the man to compose some of them.—*London Figaro*.

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THURSDAY AFTERNOON, DEC. 26th:—

Organ Concerto, in G major	Bach.
Andante from the Tenth Symphony	Mozart.
Pastorale, "Quem vidistis, Pastores?"	...	...	...	W. T. Best.
Allegro con brio, "Sit laus plena, sit sonora"	...	...	...	(From Six Organ Pieces for Christmas.)
Overture, <i>Zanetta</i>	...	...	...	Auber.

Fugue, in E minor, from the "Suite de Pièces"	...	...	...	Handel.
Marche Religieuse, in D major	...	...	...	Adolphe Adam.

SATURDAY AFTERNOON, DEC. 28th:—

Overture, <i>Henry the Eighth</i>	...	...	...	J. L. Hatton.
Serenade, "Sur le balcon"	...	...	...	Meyerbeer.
Organ Sonata, A minor	...	...	...	J. A. van Eyken.
Air with Variations, from the Harpsichord Lessons	...	...	...	Handel.
Adagio, in E major	...	...	...	G. Merkel.
Marche du Roi d'Espagne	...	...	...	Vilbac.

COLOGNE.—At the Gürzenich Concert of the 10th inst. Dr Ferdinand Hiller included in the programme *L'Enfance du Christ*, of Berlioz, as a mark of respect to the memory of the composer, with whom the veteran conductor was extremely intimate.—There lately died here Albrecht von Thimus, author of *A History of Ancient Music*, at which he worked for fifty years, but of which two volumes only have been published.

LEIPZIG.—Franz Preitz, who for twenty-seven years has exercised a preponderating influence here in all matters connected with religious music, has accepted a professorship in Stern's Vocal Union, Berlin.

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